

LONDON INTERIORS,

WITH THEIR

19

COSTUMES AND CEREMONIES:

A GRAND NATIONAL EXHIBITION OF THE RELIGIOUS, REGAL, AND CIVIC
SOLEMNITIES, PUBLIC AMUSEMENTS, SCIENTIFIC MEETINGS, AND
COMMERCIAL SCENES OF THE BRITISH CAPITAL;

BEAUTIFULLY ENGRAVED ON STEEL

FROM ORIGINAL DRAWINGS MADE EXPRESSLY FOR THIS WORK, BY PERMISSION OF THE
PUBLIC OFFICERS, TRUSTEES, AND PROPRIETORS OF THE METROPOLITAN EDIFICES.

*Forming a splendid Work for the Library, and adapted for the Portfolio, Print Books,
Topographical Illustrations, &c. &c. &c.*

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LONDON:

PUBLISHED FOR THE PROPRIETORS, BY JOSEPH MEAD,
10, GOUGH SQUARE, FLEET STREET,

AND SOLD BY AINSWORTH AND SONS, MANCHESTER; ALLEN, LEICESTER; BARTON, CHATHAM; BENNETT,
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LONDON INTERIORS.

The PART FOR FEBRUARY, will contain

ROYAL COLLEGE OF SURGEONS.—The Hunterian Museum.

CRYPTS OF ST. PAUL'S.—Nelson's Tomb.

MARCH. HER MAJESTY'S PAINTING-ROOM, BUCKINGHAM PALACE.

DRURY LANE THEATRE.

APRIL. REFORM CLUB.—The Grand Saloon.

————— The Kitchen.

PREPARING FOR PUBLICATION,

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THE WOODEN WALLS OF OLD ENGLAND:

THEIR COMMANDERS AND VICTORIES;

WITH

HISTORICAL AND BIOGRAPHICAL NOTES.

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The Librarian

THE ATHENÆUM.

A CLUB is defined by Johnson to be "an assembly of good fellows, meeting under certain conditions," but by Todd, "as an association of persons subjected to particular rules." We confess the allegiance of opinion seems to be due to the Doctor's definition, inasmuch as it includes as "good fellows," companionable, sociable, merry fellows, rather than to that of his editor, which admits of all the "humdrum fraternity," owing solely to their willingness to submit to the particular rule "of sitting in silence." Be this as it may, Clubs form a particular feature of English social life. Compelled by the very nature of his climate to forego all out-of-door amusements, the Englishman limits his hopes and pleasures to his home; or centres them within the range of the circle it describes. No matter the state, the rank, or the society, this will be found to be universally true, whether considered with reference to the palace or the cottage,

————— imis in vallibus antri
Abdita, sole carens, non ulli pervia vento;
Tristis, et ignavi plenissima frigoris; et quæ
Igne vacet semper, caligine semper abundet.

A Club, therefore, being in most cases, the extension only of the same principle; or, to speak professionally "*the enlargement of the heart*" in such points of feeling;—

"If not John Thompson; at least John Thompson's friend"—

became here very soon naturalized, if even it may not be considered, as William Cobbett said of Taxes, "an original invention of the English." The word itself is untranslatableably English; it is the type of our moral constitution, wealthy, comfortable, and gregarious. Yet it is strange that whilst streets of magnificent mansions are rising around us, the architectural appearance of which is so greatly enhanced by establishments of this kind, that so much diversity of opinion should exist, and so little should be, in fact, known of their government or objects. Mothers and wives consider them as the perdition of young men, and the ruin of good husbands; and unmarried ladies are sceptical to the last, and to a degree beyond, if possible, upon their merits; being quite of opinion that dear Henry has been by no means so attentive since he has joined his Club.

"Secta bipartito cum mens discurrit utroque;
Alterius vires subtrahit alter amor."

Now, considering a Club to be, as we have said, a part of the constitution, at least, of the British character, we shall endeavour to show what it really is, and in what

respects those of past times differ from the present. We cannot for this purpose do better than quote from the introduction to a clever work, entitled the "Clubs of London."

"We do not, by any means, claim the honours of this venerable title for several modern subscription-houses, which, by a colloquial usurpation, are called Clubs. They are merely substitutes for the coffee-houses which they have superseded. It was not the love of pleasant companionship which gave them birth; but a thrifty speculation, that purveys at the cheapest rate for sensual satisfaction, and is intent on nothing more than getting, with Harpagon,—'bonne chère avec peu d'argent.' The social elements of the club-room go for nothing in such a calculation. Negative qualities merely are the tests of admission."

The earliest Clubs mentioned in our popular literature, date from the seventeenth century; it was then that the Mermaid was established in Friday-street, of which Shakspeare, Beaumont, Fletcher, Raleigh, Selden, Donne, &c., were members; and where it is reported that the great poet of nature, owing to a surfeit, contracted the illness of which he died. What the Club must have been, we may judge from the choice spirits whose names are enrolled as members; better never were mixed together. Beaumont has himself recorded its wit and character:

————— What things have we seen
Done at the Mermaid! heard works that have been
So nimble and so full of subtle flame,
As if that every one from whence they came
Had meant to put his whole wit in a jest,
And had resolved to live a fool the rest
Of his dull life; then, where there hath been thrown
Wit able enough to justify the town
For three days past; wit that might warrant be
For the whole city to talk foolishly.

This was followed by the Devil Tavern Club, for which Jonson wrote the "Leges Convivales," of which the following may be received, "non verbum reddere verbo," as a fair translation:—

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| 1 As the fund of our pleasure, let each pay his shot,
Except some chance friend, whom a member brings in; | 8 Let's have no disturbance about taking places,
To show your nice breeding, or out of vain pride; |
| 2 Far hence be the sad, the lewd fop, and the sot,
For such have the plagues of good company been. | 9 Let the drawers be ready with wine and fresh glasses;
Let the waiters have eyes, though their tongues must
be dried, |
| 3 Let the learned and witty, the jovial and gay,
The generous and honest, compose our free state; | 10 Let our wines, without mixture or stum, be all fine,
Or call up the master, and break his dull noddle. |
| 4 And the more to exalt our delight whilst we stay,
Let none be debarred from his choice female mate. | 11 Let no sober bigot here think it a sin
To push on the chirping and moderate bottle. |
| 5 Let no scent offensive the chamber infest, | 12 Let the contests be rather of books than of wine; |
| 6 Let fancy, not cost, prepare all our dishes, | 13 Let the company neither be noisy nor mute; |
| 7 Let the caterer mind the taste of each guest,
And the cook in his dressing comply with their wishes. | 14 Let none of things serious, much less of divine,
When belly and head's full, profanely dispute. |

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| 15 Let no saucy fiddler presume to intrude,
Unless he is sent for to vary our bliss,
16 With mirth, wit, and dancing, and singing conclude,
To regale every sense, with delight in excess.
17 Let raillery be without malice or heat ;
18 Dull poems to read let none privilege take ;
19 Let no poetaster command or entreat
Another extempore verses to make. | 20 Let argument bear no unmusical sound,
Nor jars interpose sacred friendship to grieve ;
21 For generous lovers let a corner be found,
Where they in soft sighs may their passions relieve.
22 Whoever shall publish what's said, or what's done,
23 Be he banished for ever our assembly divine ;
24 Let the freedom we take be perverted by none,
To make any guilty by drinking good wine.* |
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This was succeeded by the famous King's Head Club, which was held over against the Inner Temple Gate, in a sort of "carrefour" at the end of Chancery-lane, and is mentioned by Tate,

"Who rhimed below e'en David's Psalms translated,"

in his continuation of Absalom and Abithophel; of which the wit is Dryden's and the dullness his own. But the early part of the last century was the Augustan period of Clubs, literary and political. Then every Mæcenas fed his panegyrists, and bards dined at the expense of their creditors. Then flourished principally "the Brothers" Club, numbering among its members, Harley, Bolingbroke, and Swift. "The Scriblerus," comprising Pope, Swift, and Arbuthnot; and the "October Club," which met at the Bell Tavern, in King-street, Westminster, for the purpose, as it has been called in our day, of making a *clean sweep* of the Whigs from all places of power. It was to this Society that Swift, to reclaim its receding junto, addressed "Some Advice to the October Club," &c., 1711-12. There was also the Hanoverians, the purpose of which is sufficiently indicated by its name. The first Beef-Steak Club, according to the article Club (Penny Encyclopædia), had for its President, Mrs. Woffington, the actress, and Richard Estcourt, wearing, as his badge of high official dignity, a Gridiron of Gold, for its provisor. The Kit-Cat is better known than many; it was established when the Bishops were sent to the Tower, flourished principally during the reign of Queen Anne, and died of a slow decline, 1730. In 1735, the second Beef-steak Club, which still exists, was established. It was at the time when the celebrated Rich was engaged in the mechanism of the Pantomime to be produced at Covent Garden. His atelier was then as much frequented as Canova's or Chantrey's of late years, at once to witness his mechanical ingenuity, and to enjoy his strain of facetious remark. Amongst others, Lord Peterborough was admitted, and accident having detained the Earl's coach later than usual, he found Rich's chit-chat so agreeable that he was quite unconscious of the lateness of the hour; when he observed his companion spreading a cloth, coaxing his fire into a clear culinary flame, and proceeding, with the intense interest of Mons. Ude, to cook his own beef-steak, on his own gridiron. Rich invited his lordship to the repast; it was accepted, some good wine was sent for, and the wealthy peer, and the *rich* commoner were so pleased with the entertainment, that on the Saturday following,

* Ben Jonson's Works. Gifford, Vol. IX.

his lordship introduced some more "men of wit and pleasure about town;" among whom it was finally resolved a Saturday's Club should be held during the winter season. The original Gridiron was enshrined as the "*decus et tutamen*" of the Club, and Shakspeare's genius has supplied the rule and receipt for the Apician preparation of the beef-steak feast :

" If it were done, when 'tis done, then 'twere well
It were done quickly."

From that hour this Club has comprised within it men the most eminent by rank, abilities, good qualities, and social powers; and it would be difficult to parallel its history in the annals of Club-life.

In 1764, the Literary Club was founded, which consisted of Johnson, Boswell, Burke, Reynolds, Goldsmith, and other eminent men. It flourished at the same time with the "Essex Club," and preceded the King of Clubs, which met for the first time about 1801, at the Crown and Anchor, in the Strand. Its founder was Bobus Smith, the coadjutor of Canning in the Microcosm. Politics were excluded; and the social enjoyments were promoted and enlarged by Smith, Richard Sharpe, the first of the nobles of the King of Clubs, by Tweddel, Macintosh, the present Lord Abinger, Samuel Rogers, John Allen, M. Dumont, the Abbé de Lisle, and others; such as Wishart, Charles Butler, Lord Erskine, and occasionally Curran.

From this enumeration of the Clubs existing about the commencement of the present century, our readers will readily perceive how greatly they differed, both in constitution and purpose, from the modern large subscription houses, so called, and which are to be compared to their predecessors only in so far as every member must be balloted for, or be chosen by the consent of the rest. Prior to 1824 there was only one Institution particularly devoted for the association of Authors, Literary Men, Members of Parliament, and promoters generally of the Fine Arts. All other establishments were more or less exclusive, comprising gentlemen who sunned themselves at the windows of White's, or the Members of Counties, who darkened the doors at Brookes's. They were either dedicated to the Guards, or established for that class; so uncertain and so incapable of being reduced to an intelligible definition, "men of wit and pleasure about town." It is true the Royal Society held at intervals convivial meetings amongst its members; and similarly the College of Physicians might associate together in Newgate Street, beneath the gilded glories of their own more appropriate "Pill Box;" but there was no Club where individuals known for their scientific or literary attainments, artists of eminence in any class of the Fine Arts, and noblemen and gentlemen distinguished as liberal patrons of Science, Literature, and the Arts, could unite in friendly and encouraging intercourse. Professional men, and those who followed the several professions of Law, Literature, or Science, were forced therefore

either to meet at Taverns, or to be confined exclusively to the society of their particular vocations. To remedy this, on the 16th of February, 1824, a meeting, comprising Sir Humphry Davy, the Rt. Hon. John Wilson Croker, Sir Francis Chantrey, Richard Heber, Sir Thomas Lawrence, Dr. Thomas Young, Lord Dover, Davies Gilbert, the Earl of Aberdeen, Sir Henry Halford, Sir Walter Scott, Joseph Jekyll, Thomas Moore, Charles Hatchett, &c. &c., was held at the apartments of the Royal Society, at which also the present eminent Professor Faraday assisted as secretary, and it was agreed to found a Club to be called "The Society;" subsequently, "THE ATHENÆUM."

*"Cognita res meritam vati per Achaidas urbes,
Attulerat famam; nomen que erat auguris ingens."*

"The Society" first met in the house now occupied by the Clarence Club; but in 1830 the present mansion, built from the designs of Decimus Burton, Esq., at a cost of forty-five thousand pounds, was opened to the members.

The following may be considered as a general description of the interior, and may serve to explain to our readers the usual arrangements of establishments of this kind. You enter a handsome hall, supported by eight white scagliola pillars, and ornamented by casts from the Milo and Samson of Lough; on the left is a spacious Dining Room—

*"Where late and early M.P.'s toil
'To move the roast,' 'Divide' the boil,
Or make the Wine the 'Question:'"*

and on the right a lofty "Morning Room," where all the English and Foreign newspapers of any interest are supplied. A flight of 46 stairs conducts you to a Gallery, on which are placed casts of the "Belvidere Apollo," the "Grecian Archer," by George Rennie, and the "Muses," and "Eve at the Fountain," of E. H. Baily, R.A. From this you enter the Library, now containing 18,000 volumes, comprising the most rare and valuable works in every department, and upon which a very considerable sum, under the guidance of the most eminent men in Literature and Science, is still annually expended. The Drawing Room, extending the entire length of the building, and opening into two other well-proportioned rooms, comprises, with the Library, apartments excelled perhaps in extent by other Clubs, but certainly not exceeded by any in architectural good taste. No attempts are here exhibited to produce effect, by minuteness of detail, or splendour of decorative ornament; it is the grand, massive, chaste, and severely simple outline, the unity and the harmony of the design, that gives form and character to breadth and space, and impresses, by its natural grandeur, the mind of the spectator. It is the peculiar characteristic of buildings of this description never to pall upon the mind; meretricious ornament, like mere beauty, soon satiates the sense, and is as minuteness of detail in poetry, or metaphors in speech,

—we see, we hear, and we admire ; but are satisfied at once, and return no more to the original source of momentary gratification.

If it be asked what are the moral results attending institutions of this kind, we reply, they are incidental rather than direct, but they are very great. A club is an excellent school of manners, a severe discipline of the temper : no man of ordinary feeling can fail to be impressed by the bland and high bred courtesy of the true patrician, or do less than profit by the cultivated excellence of general conversation. It may be considered in some respects as like the grave, where the rich and the poor meet, and the mighty and the powerless are blended together : but this very diversity of caste and mind tends to the improvement of all ; every one forms to himself an example ; dullness finds its level ; ability is acknowledged—the truly great mind is respected : and no morsel of pure moist Muscovado is so readily dissolved in water as the pompous gentleman, great by virtue of his ancestry, and his lofty opinion of his own good qualities. The leading purpose of the Athenæum is maintained by two stringent rules (articles 2 and 13), empowering the Committee to elect a certain number (but which seldom exceeds *four*) of persons of distinguished eminence in Science, Literature, or the Arts ; and without ballot “Princes of the Blood Royal,” Cabinet Ministers, and Bishops, foreigners of eminent literary abilities, (these last as honorary) members of the Club ; the full number of which may be stated at 1250. It is not to be presumed that institutions of this kind can in every case fulfil their mission ; but all government consists in the power of opinion ; and that which governs states must influence the individual ; and in a society so constituted as this, that influence must be beneficial. Great objection has been made to the magnificence and luxury of these associations, as tending to promote habits of extravagance in the young ; but habits of this kind are contracted not so much by what we see, as how we think ; an ill-regulated mind is extravagant between the pawnbroker and a garret. The size of the rooms is a necessity ; the Hall of the Athenæum is the “Exchange” of the members ; and a long extensive apartment is the only protection against the person who is eloquent upon affairs, either Foreign or Domestic, the member who sleeps and snores, the man descended from John de Boreham, or the victim afflicted with the complaint called the “Grumbler.” Yet upon a cautious and general review of domestic life, none can doubt but a more general amenity of manners, greater forbearance, and condescension ; in fine, a more universal civilization has taken place ; and to this Clubs have greatly contributed, by their silent power and influence upon the origin and formation of opinions.





Reverend Sir John's Hall

Engraving by J. H. P. & Co. London

BARBER SURGEONS' HALL.

MONKWELL STREET is a small street in the neighbourhood of Falcon Square. On its left hand side, half way down the street, a quaint, circular piece of carved wood work projects boldly like a porch-head, from the wall, over a large wooden gate. The arms of a Company, finely cut, in large proportions, figure in its centre. Three razors, with open blades, stand out menacingly from the shield, and beneath them a huge staring head, with the expression of a poor fellow writhing under the hands of an unskilful operator. The connection between the razors and the "rueful visage" becomes at once strongly indicative of the times when razors were in requisition at every hour of the day for all kinds of disorders, and barbers and surgeons lived, like so many leeches, on the purple tide of life. You become anxious to know what Company claims these primitive lancets for their arms. The beadle at the gate informs you, that they have been for centuries past the professional symbols of the Barber Surgeons.

We will now follow the beadle to view the interior. Passing through the door and a low square passage, we enter a paved court, and command a front view of the building. This is not distinguished by any great beauty. It is built of brick, with long, round-headed, and square windows intermingled. The doors open by a small vestibule into the Hall, which is only used twice a year, when the whole body assemble to dine together. The Hall, discoloured by damp, and loaded with dust, presents a very cheerless, cobwebbed appearance. The upper portion, however, deserves a more honoured notice. It forms a raised dais, and is paved with marble in chequer work. The portion thus paved is of a curious semi-circular shape, and to the antiquary presents additional recommendations to his notice, from the valuable fact of its being built upon one of the very bastions (or bulwarks, as they are called in the old writings of the Company,) of the old Roman wall, which at this particular spot is entirely perfect. From the Hall we pass into the Court-Room, which is the scene of our engraving. This room we can safely pronounce to be the most comfortable, the most elegant, the most home-looking, of all the civic rooms in London. At night-time, when there is a fire crackling in its roomy grate, and the chandelier is lighted up, and the members are seated in friendly intercourse around the table, with their silver goblets filled

before them—the air of comfort that reigns over the scene must tend in no small degree to cement the Company in union together.

Inigo Jones designed the harmonious proportions and exquisite decorations of the room. Kindred spirits, too, have enriched its walls. Vandyke has contributed a portrait of Inigo Jones; Sir Peter Lely, the well-known Countess of Richmond. But the great charm of the room—the dearly-cherished treasure of the Society—their pride and ornament—their vaunted boast and sure treasury—is the picture which faces the fire-place, and which is worshipped by all *connoisseurs* as the master-piece of its great artist. It attracts strangers, far and wide, to pay respect to its singular beauty; and foreigners have been known to linger in the room for hours together—regardless of entreaties or threats—unable to leave a spot on which Titian himself might have paused in admiration. Sums large enough to found a charity have been at times offered for this invaluable picture, and offers from royalty have more than once perplexed the Company how to answer them; but the picture has never been removed from the Hall it has consecrated for two centuries. It was painted to commemorate the union of the Barbers' Company with the Surgeons' in 1541, and is known as *the Holbein, par excellence*, being considered the greatest of that great painter's undoubted English works. It is celebrated for the harmony of its colours, the minute fidelity of its details, and the wonderful individuality of its expression. In the centre is Henry the Eighth, in gorgeous apparel, presenting the Company with its Charter. The gold brocade and ermine, the ruffles and rings, are all accurately distinguished; as also the Brussels carpet beneath the monarch's feet. There are seventeen portraits introduced besides of members of the Company, each one of which is mentally characteristic. Amongst these figures, kneeling before the monarch in their fur-trimmed gowns, the three that are on King Henry's right, represent Alsop, Butts, and Chambre. The latter was Henry's own physician, and, according to a custom then prevalent, held ecclesiastical preferments; he was dean of the royal chapel and college adjoining Westminster Abbey. Butts has obtained a wider celebrity, for he has been immortalized by Shakspeare, who has introduced him, in an incident strictly true to history, in his "Henry VIII."

The reader will observe several articles of plate that are lying on the table of our engraving. These are the gifts of different members, and grace the sideboard of the Court on all imposing occasions. The silver-gilt cup with little silver bells was presented to the Company by Henry VIII.; another cup, with pendant acorns, was presented by Charles II.; the large bowl was given by Queen Anne; besides many other costly articles.

The Barbers and Surgeons of this Company were permanently disunited in 1745, when the brilliant discovery was at last recognised, that there was no real connexion between shaving the head, and mending a fractured skull. The seceding professors were in 1745 erected by charter into the present Royal College of Surgeons.

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Feeling the vast importance of the task they had undertaken, it was not without possessing themselves of the most extensive resources, and making a considerable pecuniary outlay, before the work was announced for Publication, that the Proprietors of "London Interiors" commenced the undertaking. They entered upon it with a confidence of success, which has been justified by the result; they saw that whilst countless pictorial works are dedicated solely to exterior views of Public Buildings, accompanied merely with technical descriptions and architectural details; there was no publication extant, from which, a knowledge of the far more interesting parts—the interiors of those edifices, might be obtained: they perceived, therefore, that a wide field for the exercise of artistic skill, literary research, and public patronage was open to them; but, on the other hand, one which from its novelty and extensiveness was difficult to be cultivated; they knew that the task could only be confided to artists of the highest rank, to writers who could bring patient research to bear upon quick observation, and a talent for communicating the living scenes, and ceremonies they would have to describe, in a graphic vivid manner; above all, nothing could be done without the permission, and in some instances the personal assistance of those with whom rested permission to make draughts of the interiors to be represented.

How have these difficulties been overcome?—For the answer, we appeal with confidence to any one of the fourteen numbers which are already published. The correctness of the views are mainly attributable to the Public Authorities, and others, who without a single exception, accorded us their cheerful assistance and support. To them we now offer our thanks with the utmost sincerity, for by their kindly co-operating with our artists and writers, we were enabled to approach with the early numbers of the work the feet of Royalty, to obtain that illustrious patronage—that especial permission and command from

HER MOST GRACIOUS MAJESTY,

by which every imaginable facility was afforded us for depicting not only the various apartments of the Royal Residences, but the state ceremonies which take place in them.*

Thus, though it is notorious that the hopes of literary speculators are seldom fulfilled, ours have been more than realized; the public having given them the *Coup de grace*, by receiving "London Interiors" most extensively into favour. The numbers already out have met with a degree of patronage, which has infused an increase of vigour and spirit into our future operations; so as to induce a proportionate increase of popular support. With this view, we now address those who are not yet amongst our subscribers, and who may be ignorant of the nature of our undertaking.

The object aimed at in "London Interiors," is to associate in a style of high artistic excellence, the picturesque with the true, to paint the inanimate forms of architectural beauty and grandeur, in combination with the animate workings of moral and intellectual life—not only to present the bare form and appearance of the building, but to picture the purpose to which it is dedicated; to people each interior with the beings which from time to time appertain to them; to exhibit, with artistic power and beauty, roofs, walls, pillars, statues, painted windows, and pointed arches, and yet to clothe the "dry bones" of architectural precision with all the living impulses of moral being.

In the literary department also, these objects are fully carried out. Instead of uninteresting architectural technicalities, general but lucid descriptions of each edifice are given; whilst the action of the pictures, the business, ceremony, or peculiar employment of the figures introduced into it, is in every case detailed by the writer, after personally witnessing the scene, in such a manner as is calculated to convey the impression more distinctly and vividly to the readers mind, than if he were to enter into those tedious details, which too often encumber the letter-press pages of other illustrated works. Architectural criticism is as much as possibly avoided; we present a faithful view of the edifice, and leave our readers to criticise for themselves. In short, in the printed matter, history and description are so combined as to cause the smallest space to contain a large amount of information.

* See Parts XII. and XIII. ---Many similar Views are, by the same august permission, in progress.

TWENTY-FOUR PARTS WILL COMPLETE A VOLUME.

LONDON: PUBLISHED FOR THE PROPRIETORS, BY JOSEPH MEAD,
10, GOUGH SQUARE, FLEET-STREET



MR. J. MEAD, BEGS TO STATE, THAT THE PROPRIETORS OF THE

“LONDON INTERIORS”

HAVE BEEN HONOURED BY

HER MAJESTY’S COMMANDS

TO MAKE FOR THAT WORK, DRAWINGS OF

THE STATE ROOMS

IN

BUCKINGHAM PALACE.

In accordance, therefore, with Her Majesty’s Gracious Commands, he has the pleasure of presenting to his Subscribers a View, in the Part for October, of the ROYAL PICTURE GALLERY, with the Court of the Duchess of Cambridge, as Anne of Bretagne, in Her Majesty’s Bal Costumé of Queen Philippa.

The Part for September contains the THRONE ROOM, with a representation of the venerable Office Bearers of the University of Oxford, headed by their great Chancellor, the Duke of Wellington, advancing to the Foot of the Throne to present to the Queen their felicitations on the Birth of the Prince of Wales.

To secure the utmost accuracy in the details of these splendid scenes, repeated visits have been made to the Palace, and to its various ceremonial meetings. The publisher has, therefore, every confidence in declaring that for fidelity and beauty these plates cannot be surpassed. As representations of the Court Life of Queen Victoria, they are unique.